

ILIJA - BRANKO BURIĆ

CRTEŽI



CENTAR SAVREMENE UMJETNOSTI CRNE GORE
Podgorica
GALERIJA DVORAC NIKOLA I
Nikšić

MAJ - JUN 95.

BIOGRAFIJA

BURIĆ ILIJA BRANKO, rođen u Nikšiću 1951. godine. Višu pedagošku školu Odsjek za likovno vaspitanje završio u Nikšiću, Fakultet likovnih umjetnosti, kao i postdiplomske studije završio u Beogradu, Odsjek slikarstvo 1980-1987. godine. 1983. godine boravi u Parizu kao stipendista Fonda "Moša Pijada".

Član ULUCG od 1982. godine.

Živi u Nikšiću, Manastirska broj 20, tel. 083/23-061, radi kao asistent na Fakultetu likovnih umjetnosti Cetinje - Bajova br. 1, tel. 086/24-506.

VAŽNIJE GRUPNE IZLOŽBE

1978 - Beograd, Galerija doma omladine - Izložba studentski crtež - izbor Dragana Lubarde

1989 - Beograd, Galerija FLU - Izložba - nagrađeni studenti

1985 - Beograd - Zlatno pero Beograda

1985 - Titograd, Moderna galerija savremeni crnogorski crtež

1980 - Beograd, FLU - Generacija devet

1980 - Titograd, Moderna galerija - Generacija devet

1986/87 - Štuttgart - Beč - Generacija devet

1986 - Cetinje, Plavi dvorac - Cetinjski salon

1989 - Beograd, Studentski kulturni centar - Odabrani crtež

1989 - Herceg Novi, Galerija "Josip - Bepo Benković" - Hercegnovski zimski salon

1992 - Cetinje, Plavi dvorac - Cetinjski salon

1993 - Beograd - Zlatno pero Beograda

1991 - Titograd, Paviljon ULUCG - Izložba Andrijašević, Burić, Voičić

1993 - Beograd, Umjetnički paviljon "Cvijeta Zuzorić" - Beogradski bijenale crteža i male plastike

Od 1982. g. izlaže sa članovima ULUCG na brojnim izložbama u zemlji i inostranstvu

SAMOSTALNE IZLOŽBE

1987 - Beograd, Galerija grafičkog kolektiva

1988 - Titograd, Moderna galerija

1988 - Nikšić, Galerija "Forum"

1988 - Beograd, FLU - magistarska izložba

NAGRADE

Nagrada na Prvoj godini FLU za crtež

Nagrada na Petoj godini FLU - studentska nagrada

Nagrada za crtež "Milo Milunović" na tradicionalnoj izložbi ULUCG

Otkupna nagrada na Cetinjskom salonu

IZLOŽENI CRTEŽI NASTALI SU U PERIODU 1985-1994.g.





Odavno znamo da nigde kao u crtežu tvrdnja da je u umetnosti i za umetnika proces (trajanje rada, vreme prepušteno radu) presudniji od cilja (završenog dela, estetskog predmeta) ne nalazi jače i čvršće potvrde. Ali na svakom je pojedinom umetniku odanom crtežu/crtanju da ovu staru istinu primeni i proveri u sopstvenoj praksi opsesivnog crtača. Evo jednog umetnika koji nije mogao drukčije nego da se već dugo i bez ikakve odstupnice preda opsesiji te prakse: za Iliju Burića crtanje postaje sudbina, crtež jedini plod kojim radi ovo krajnje asketsko umetničko i životno opredelenje. U usamljeništvu mesta koje je za ovog umetnika ujedno prostor svakodnevnog postojanja i prostor neprekidnog rada nastaju mnogobrojni listovi olovkom, pre kao neki dnevnički zapisi, fragmenti neke gotovo beskrajne trake, nego kao pojedinačni rezultati koje bi iz te trake trebalo izdvajati po merilu estetske norme i kriterijumu usavršavanja crtačkog znanja.

Postoji početna i za značenje ovih crteža jedna stalna i bitna tema: lik (i ujedno simbol) životinje, kontura koja iz celine ili detalja tog lika proizilazi i otuda čini samo jezgro svakog budućeg crteža. Ali nikakva anatomska pravilnost u prikazu tog lika ovde ne treba da se očekuje. Lik još (i uvek) na ovim crtežima postoji, ali umesto opisa kao da iz sugestivnosti njegove predstave umetnik želi da crpi onu energiju sopstvene vitalnosti koju uključuje u nastanak crteža, koju upravo dokazuje tim svojim stalnim vraćanjem na prvobitnost procesa crtanja. Otuda na ovim crtežima koliko ka sažimanju, koncentraciji na čistotu linije, uporedo postoji i težnja ka rasipanju, rasejavanju, rasprašivanju motiva. Jer, crtež se pri takvom postupku ne samo gradi nego i razara, olovka određuje formu ali ponegde i buši hartiju, dok gumica ponekad briše trag forme, ne da bi tu formu popravila i doradila nego da bi je upravo ostavila u stanju žive nezavršenosti.

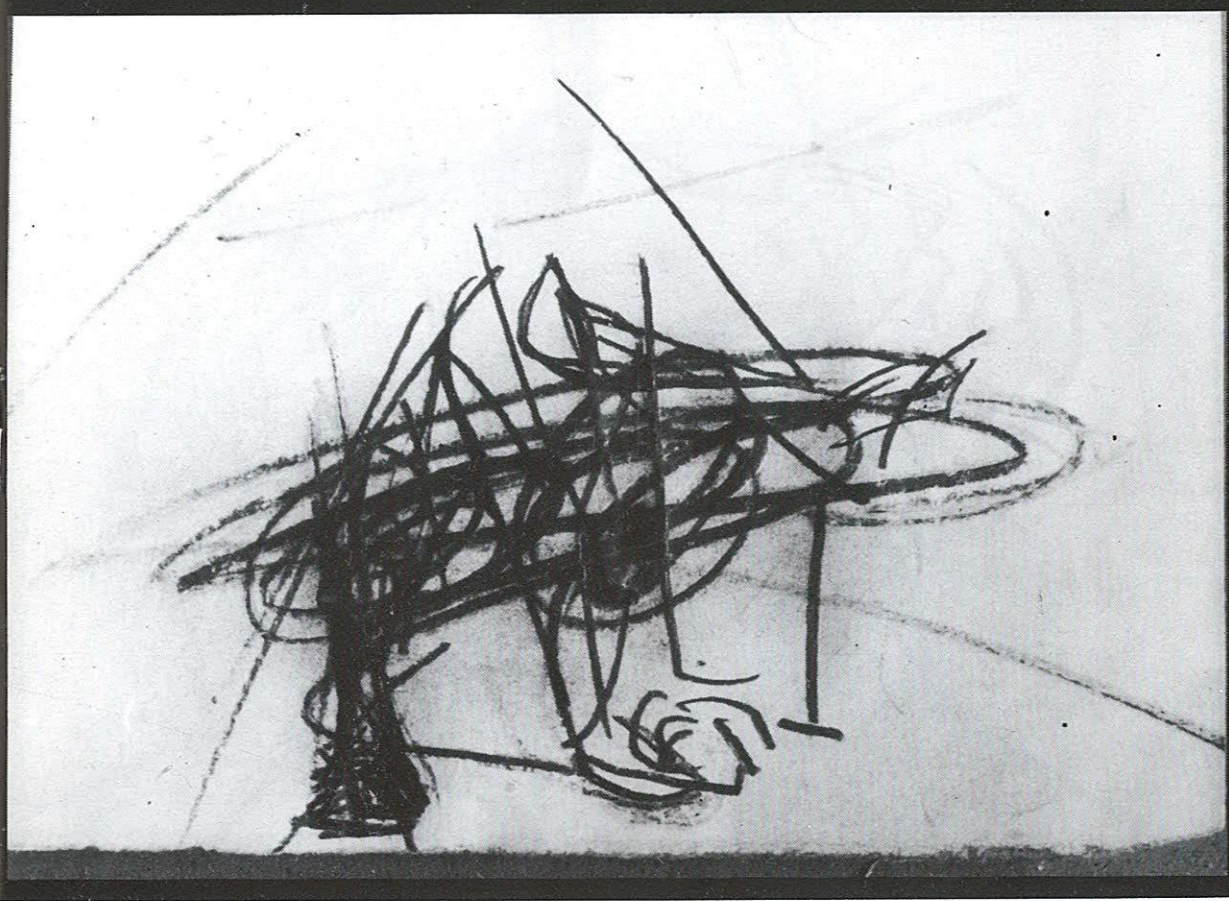
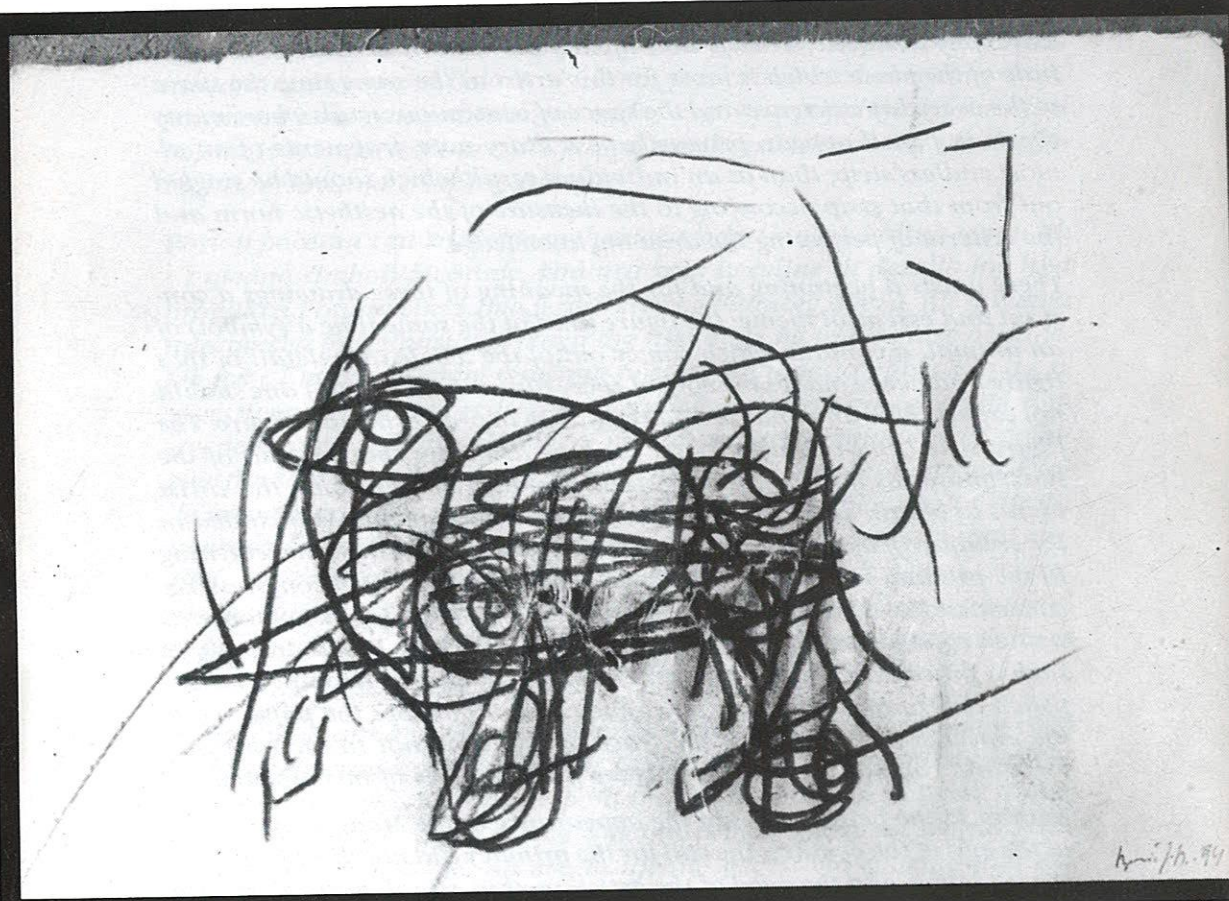
Kao ni u herojska vremena nastanka moderne, ni danas krajem veka zov za primarnim nije iščezao iz poriva i potreba umetnika: mitsko, ritualno, izvorno, prirodno, spontano - naučavali su nekada Nolde, nedavno Beuys - ostaće u srcu umetnosti bez obzira na sve tekovine savremene civilizacije. Ali sve to ujedno osvešćeno spoznajama današnjeg umjetnika i njegovom neizbežnom samokritičnošću i samorefleksijom. Ovi crteži upravo su proizišli iz takve svesti: dovoljno su izvorni da ih ne naruši preterano eruditsko, dovoljno su eruditski da ih izvorno ne odvede izvan područja danas neminovne metajezičke prirode umetnosti.

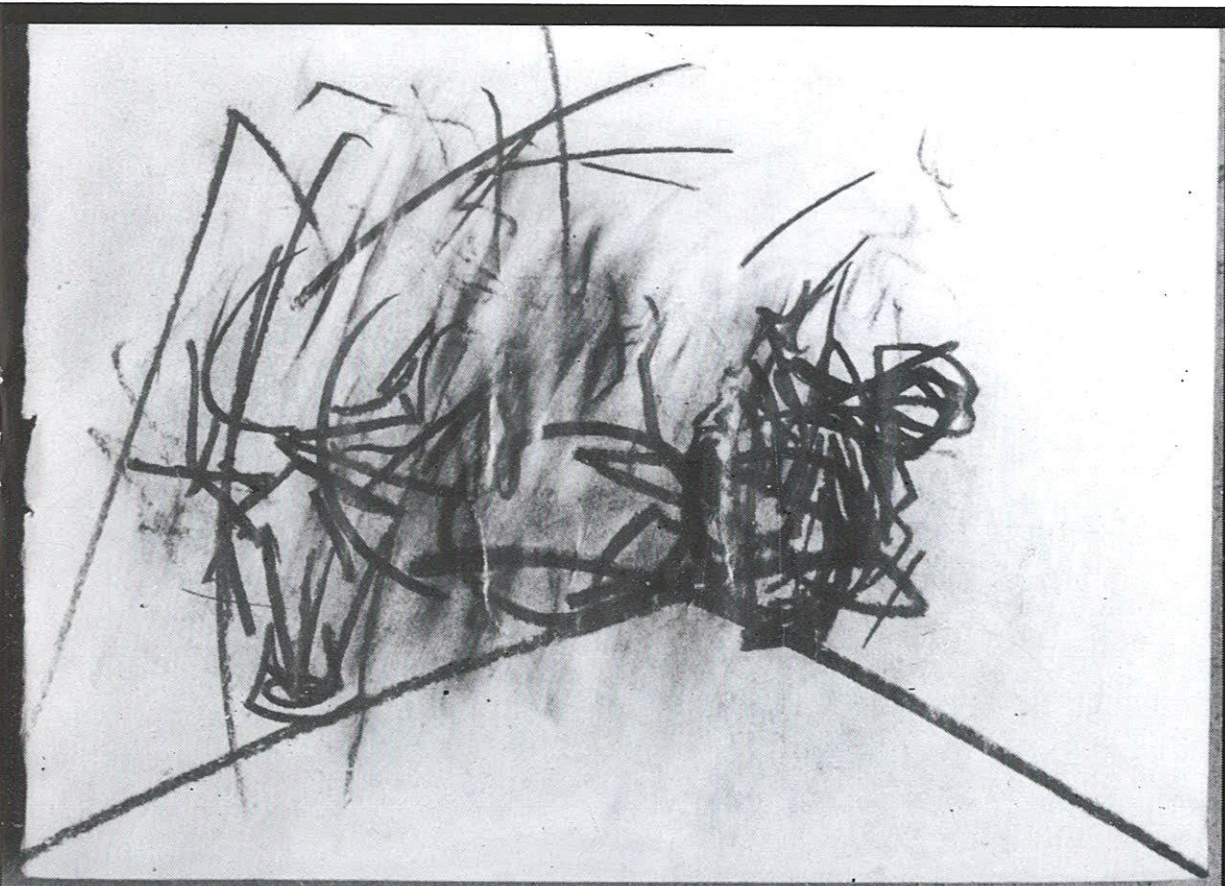
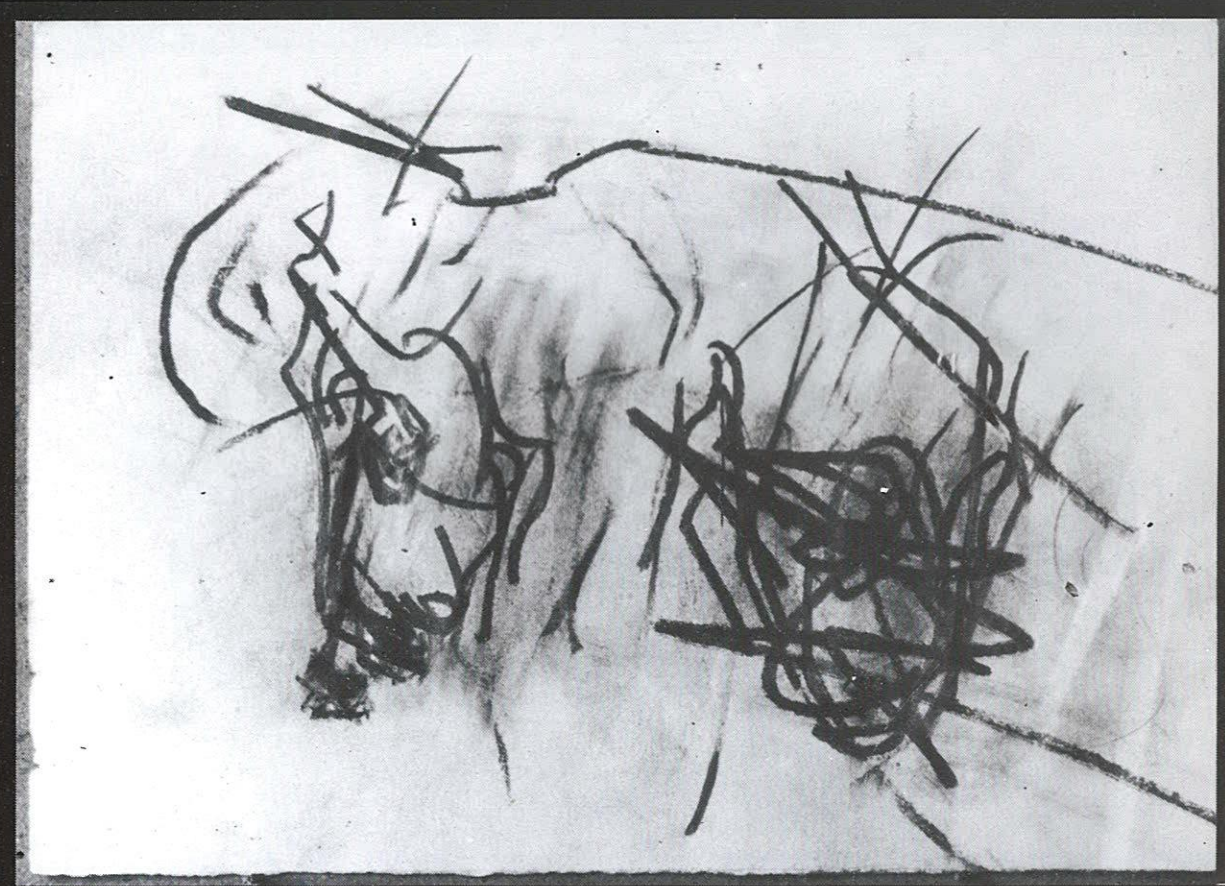
Ješa Denegri

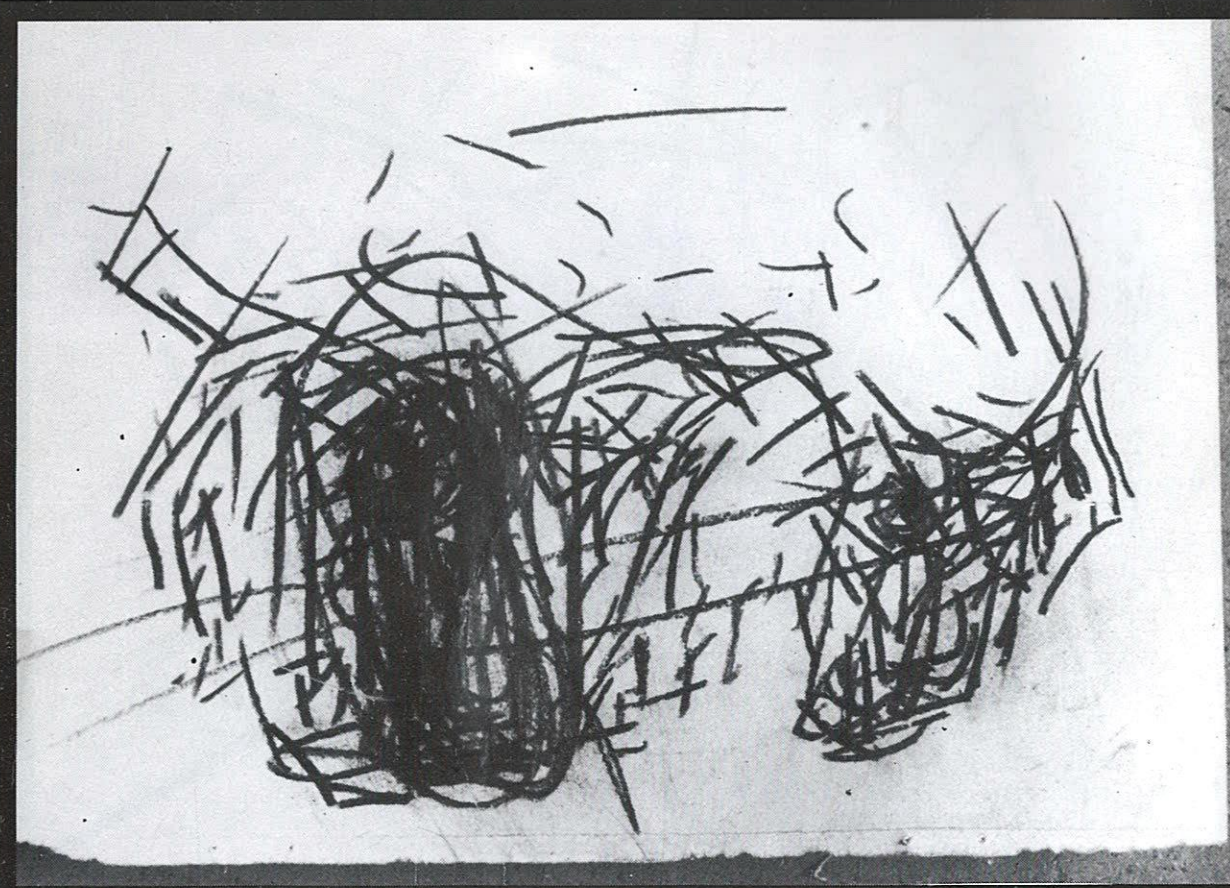
We have known for a long time that nowhere the evidence that in art and for the artistic process (the lasting of work, the time left to work) is more decisive than the aim (of the finished work, the aesthetic object), does not find a stronger and firmer evidence than in a drawing. But it is up to any artist devoted to a drawing/drawing to apply and verify this old truth in his own practice of an obsessive artist who does the drawing. Here is an artist who could not but for a long time and without retreat has devoted himself to the obsession of that practice: for Ilija Burić drawing becomes fate, a drawing the only embryo by which this extremely aesthetic, artistic and life determination is born. In the solitude of the place which is more for this artist at the same time the space of the everyday existence and the space of continuous work where many sheets in pencil appear, primarily as a diary note, fragments of an almost endless strip, than as an individual result which should be singled out from that strip according to the measure of the aesthetic norm and the criteria of perfecting the drawing knowledge.

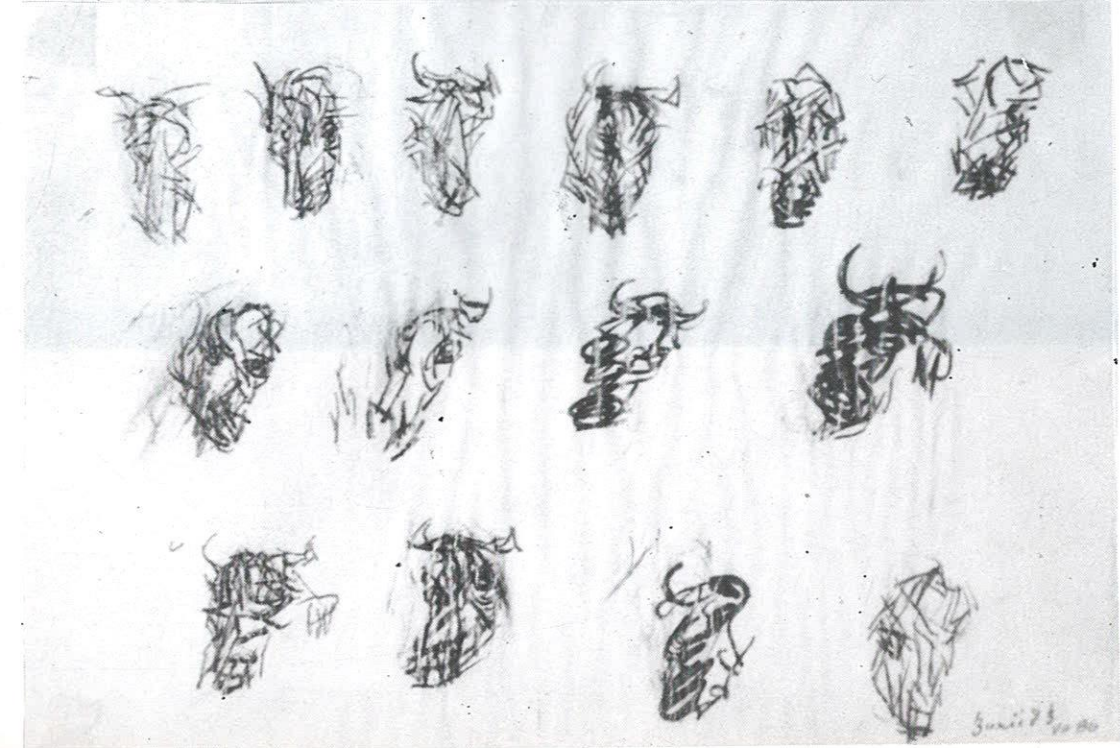
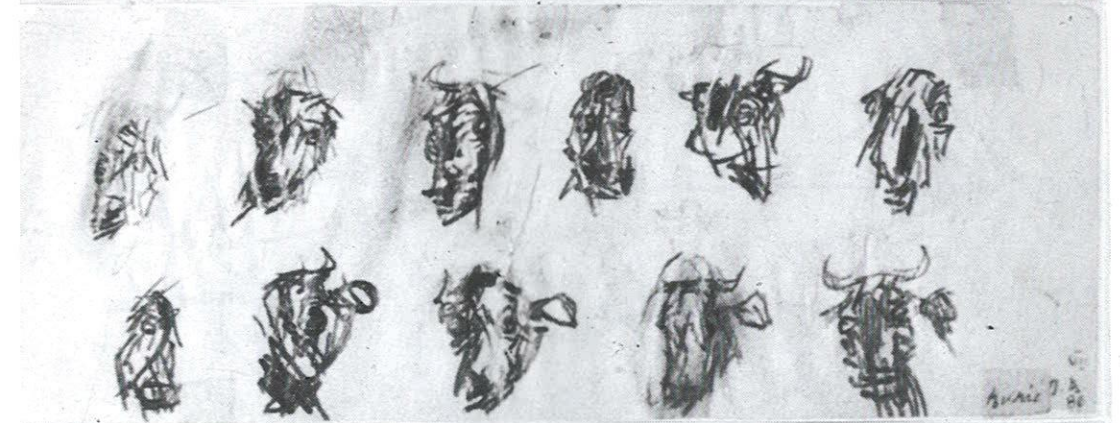
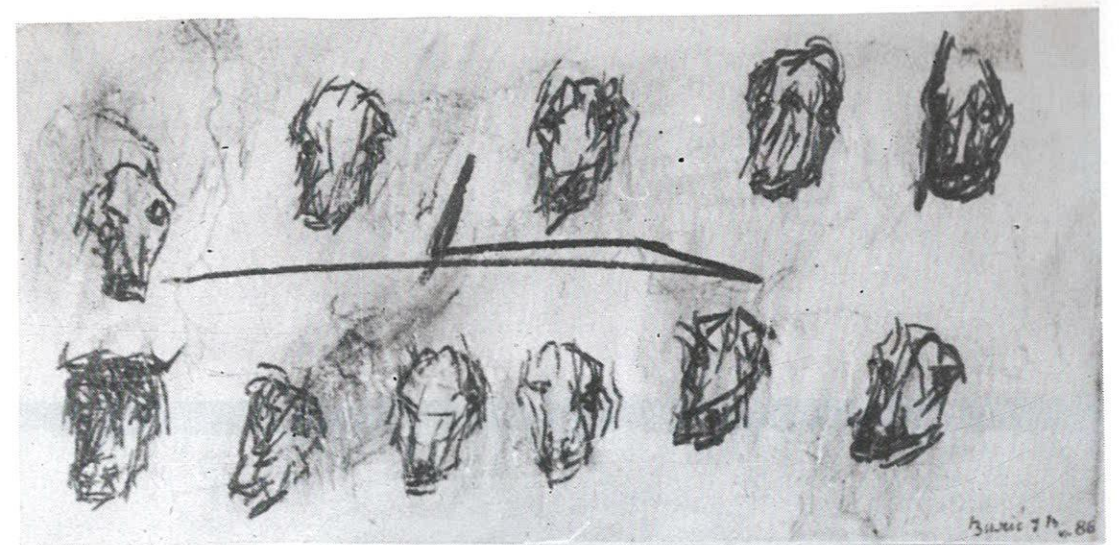
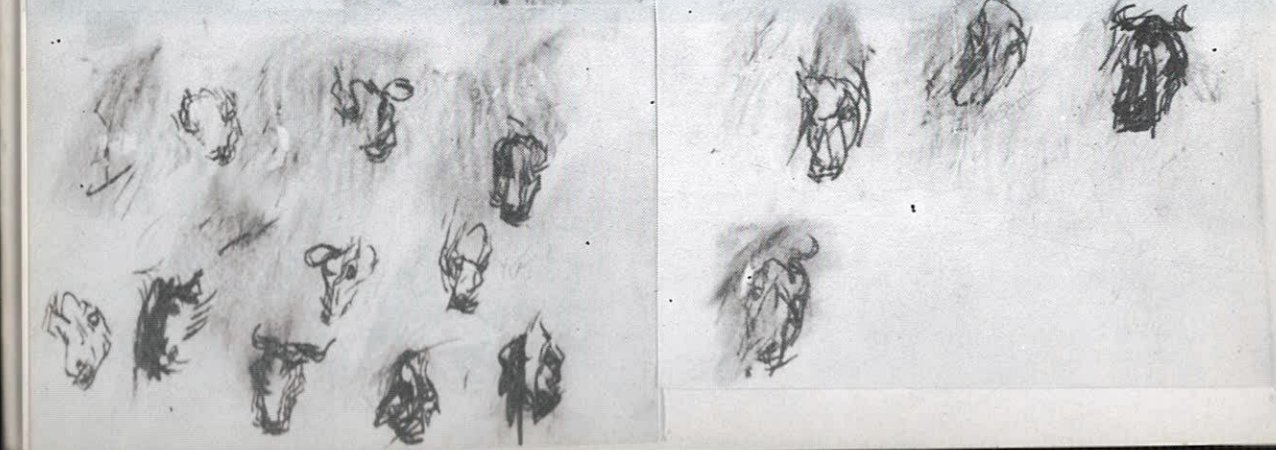
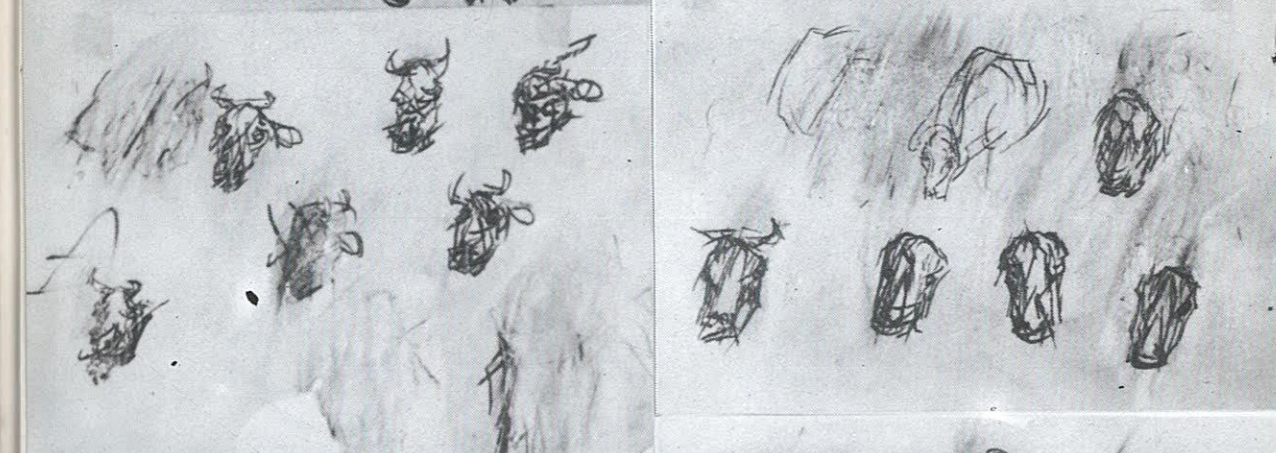
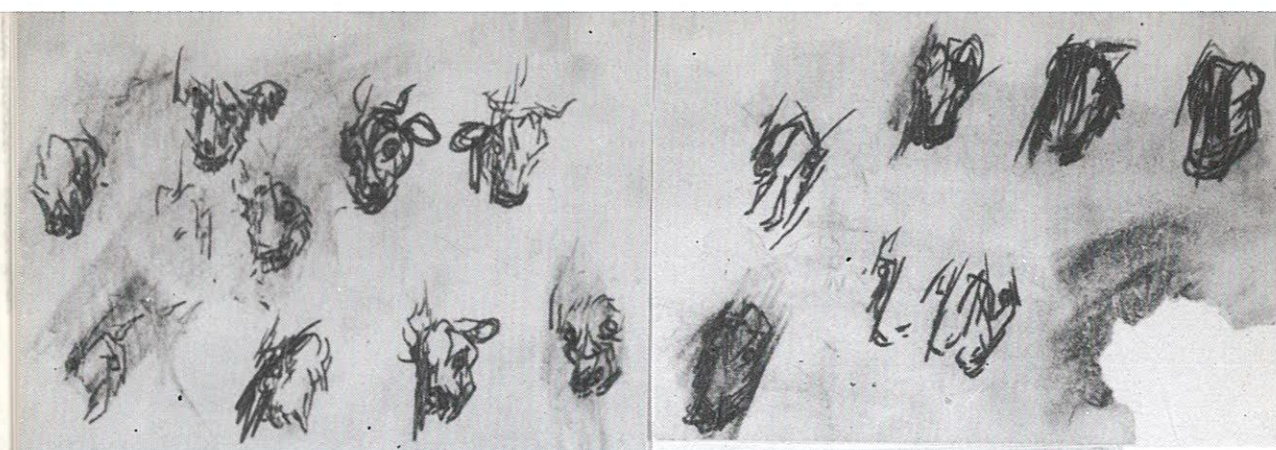
There exists a beginning and for the meaning of these drawings a constant and essential theme: the figure (and at the same time a symbol) of an animal, a contour which comes out of the whole or a detail of that figure and hence makes the core of every future drawing. But one should not expect there any anatomical regularity in preselecting that figure. The figure style (and always) exists in these drawings, but instead of the descriptions as if from the suggestibility of his representation the artist wants to obtain such an energy of his own vitality which is included in the creation of a drawing, which he just proves by his constant returning to the primacy of drawing. Hence in these drawings such compressing, concentration on the purity of line, together with the intention towards scattering, dissipating and dispersing of the motives. For, a drawing in such a procedure is not only constructing, but also destroying and the pencil determines the form, but somewhere it punches the paper while the eraser sometime erases the trace of the form, not to improve that form and complete it but just to leave it in the state of incompleteness.

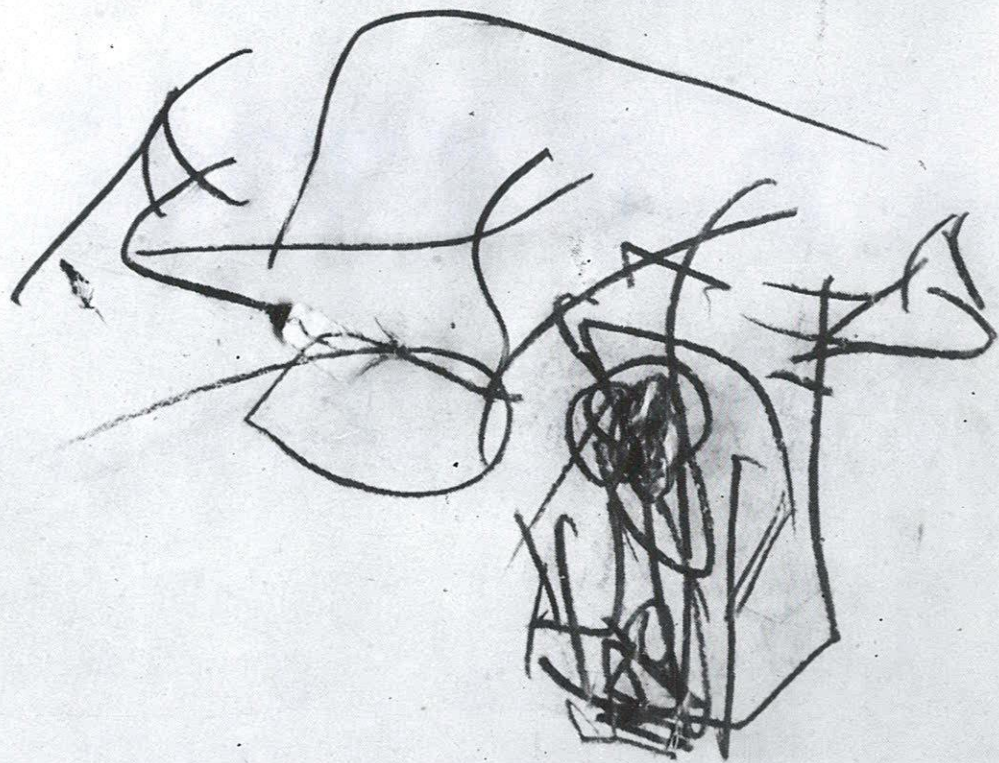
Neither in the heroic times of the appearance of the Modern, nor today at the end of the century, the call for the primacy did not disappear from the intention and the need of the artist: mythic, ritual, natural, spontaneous that used sometime to teach Nolde, and recently Beuys - will remain in the heart of art regardless of the courses of the heritage of the contemporary civilisation. But all that at the same time is revived by comprehension of the today's artist and his inevitable self-criticism and self-reflexion. These drawings just emerged from such a consciousness: are authentic enough not to be disturbed by the exaggerated erudite it is sufficient that the erudite does not take them out of the area of the unavoidable meta-language nature of art.

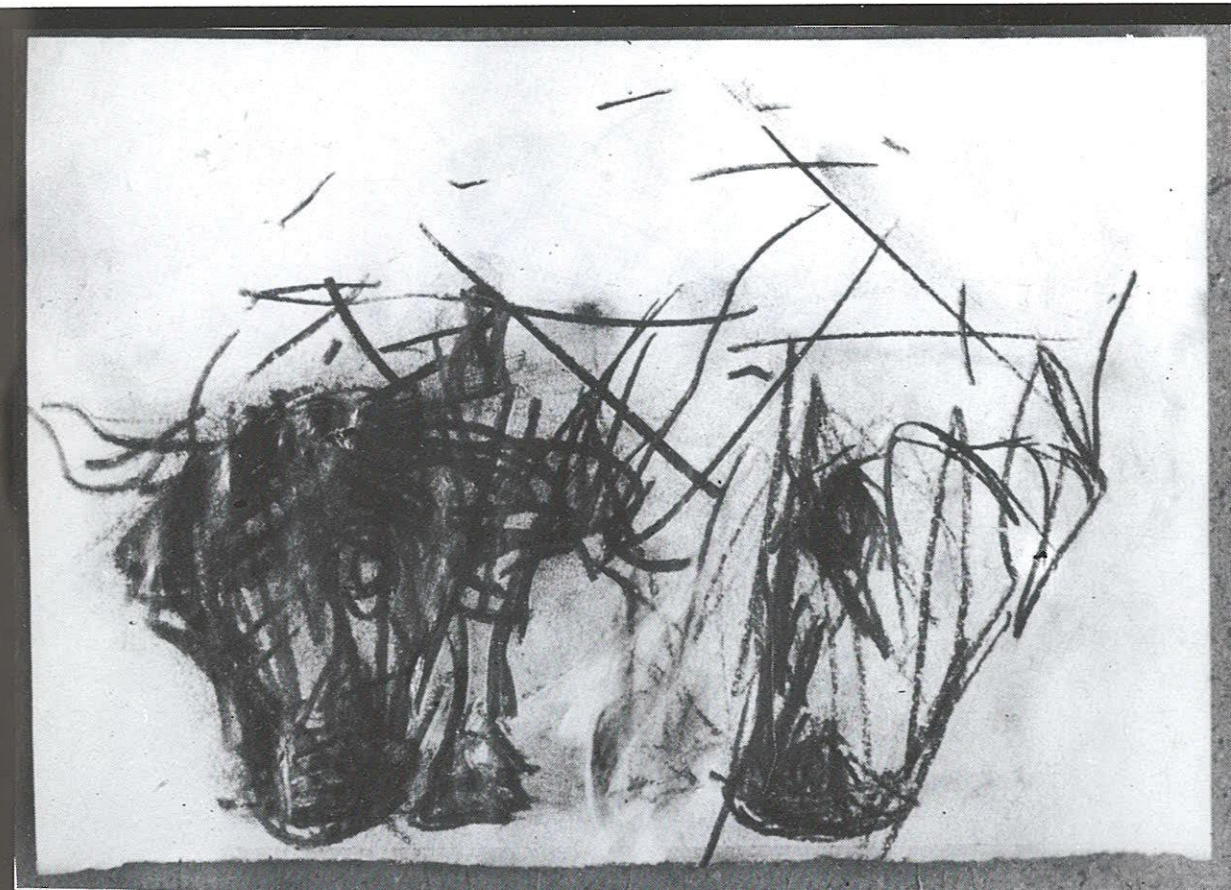
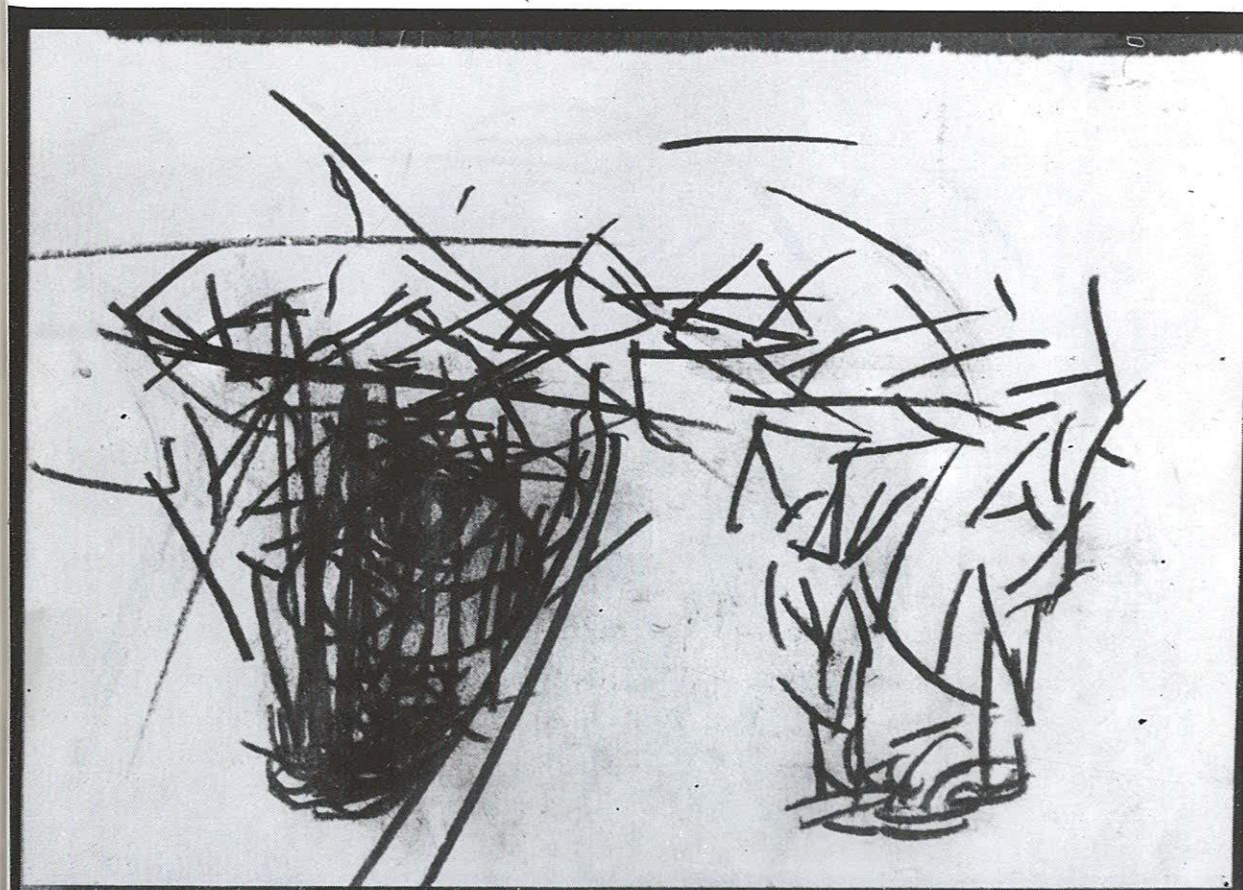


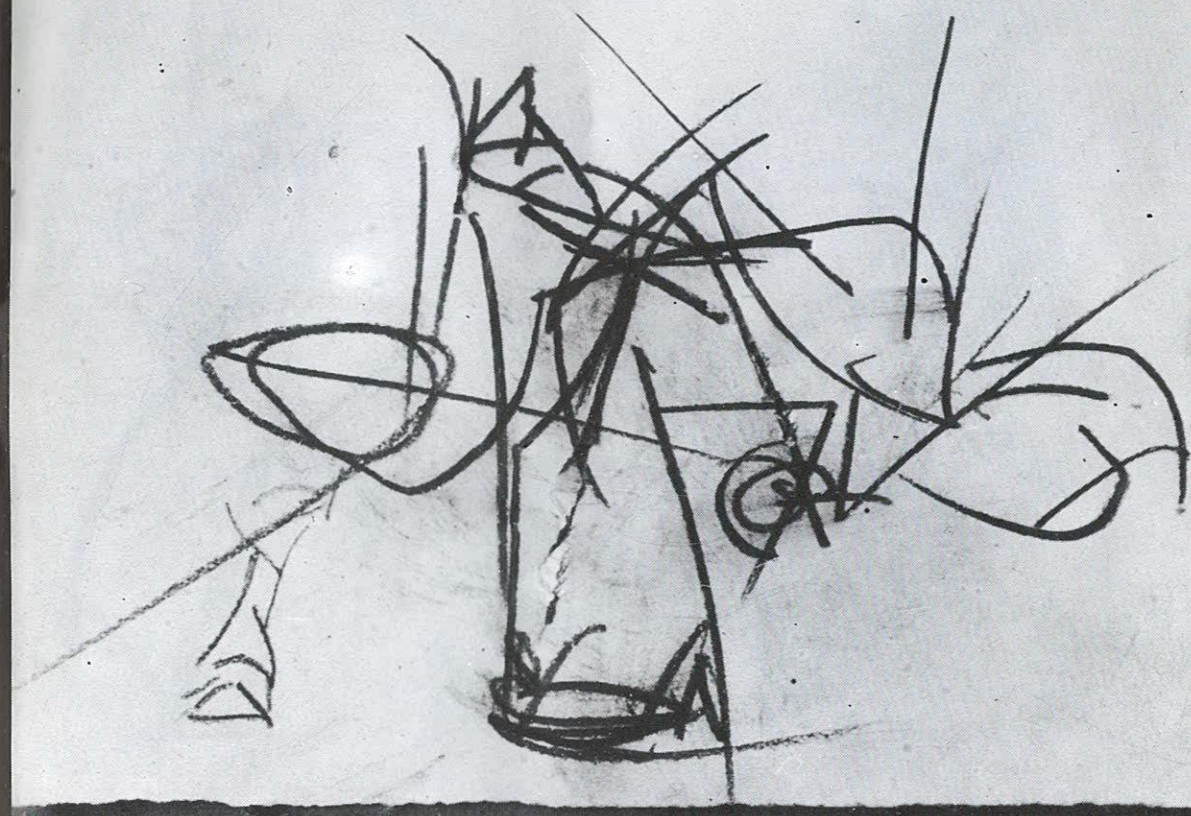


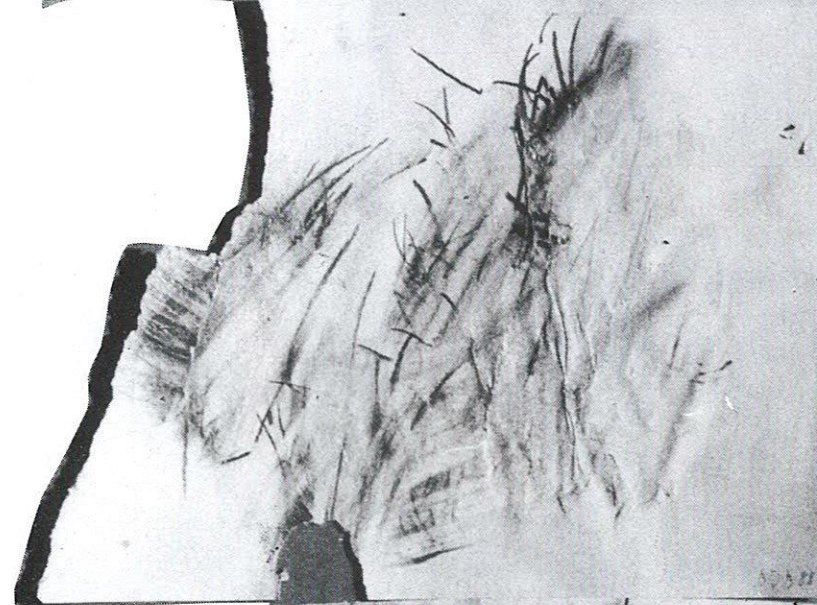
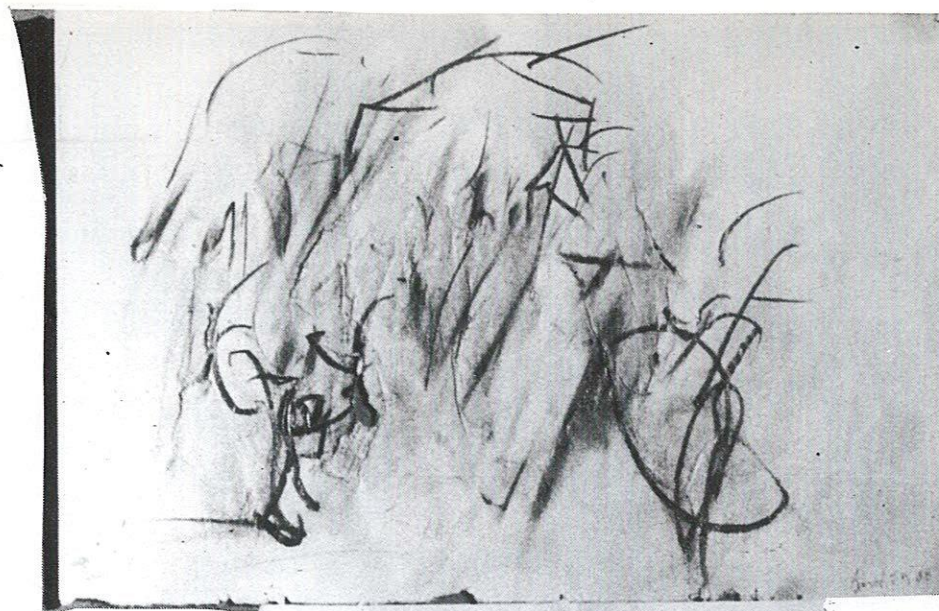












ORGANIZATORI:

Centar savremene umjetnosti Crne Gore - Podgorica
Centar za kulturu - Nikšić

ZA IZDAVAČA:

Derviš Selhanović, Milan Marković i Branko Sjekloća

DIZAJN:

Dragan Varajić

FOTOGRAFIJA:

Lazar Pejović

PREVOD TEKSTA:

Vladimir Sekulić

ŠTAMPA:

NJP POBJEDA

TIRAŽ:

300 komada

REALIZACIJU IZLOŽBE OMOGUĆILI SU:

Ministarstvo kulture RCG, Ministarstvo prosvjete i nauke RCG i
Centar za kulturu Nikšić

